The Radio Enthusiast APA

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THE BIRTH OF FREE RADIO AND THE CRAZY WISDOM OF WES "SCOOP" NISKER

by Justin Patrick Moore

When the world doesn't make sense, we find the need for crazy wisdom. Since the world never made sense, and probably never will, crazy wisdom remains an eternal remedy, a universal panacea in times when the only way to go forward is to be embrace paradox. Where can the crazy wisdom be found? Sometimes you can hear it on the radio, if you happened to be tuned in to the right frequency at the right time. But some sometimes a bit of time traveling is also in order to find those stations.

One purveyor of crazy wisdom over the airwaves was Wes "Scoop" Nisker, born December 22, 1942 in Norfolk, Nebraska. His father was a Jewish immigrant from Poland and he was raised in the faith of his father. Somewhere along the way he migrated to San Francisco along with many others who had been drawn by the allure of hippiedom to the west. At age 26, just a year after the summer of love, he got his start on the FM station KSAN.

In the sixties rock music on FM was still a rarity. AM was where you went to listen to rock and roll, and that was just the first generation of rock music, not the weird psychedelic stuff coming out of the burgeoning freak scene. Before Nisker would be able to get his Scoop the portion of the broadcast bands allocated to FM first had to pioneered.

One of those pioneers was Tom "Big Daddy" Donahue. Donahue's radio career had started in 1949 at WTIP in Charleston, West Virginia. Then he moved to Philadelphia's WIGB where he was on the air for nine years, only to make a sudden departure. That departure came just as WIGB was under the gun by authorities looking to uncover the payola racket afflicting the industry. It later came out that Big Daddy had been in on the take. In the meantime, he worked at WINX before heading out west for San Francisco where he'd been given the opportunity to "make a winner out of loser station" KYA by former WIGB program director Les Crane. The year was 1964.

While Big Daddy was trying to make KYA suck a little bit less, he also got involved in the racket business. Er, the record business, starting a record label with another WIGB alumni Bobby Mitchell (later known as Bobby Tripp on stations in LA). Together they formed Autumn Records that had hit numbers by the likes of The Mojo Men, and Sly Stone as one of their producers. Their records really started charting after they signed The Beau Brummels whose career Donahue boosted. It was a happening scene, man, and soon Big Daddy was getting his fingers into the pie of the nightclub game with his own psychedelic host spot, a place called Mothers if you can dig. Later Donahue started producing concerts as well, helping to get people moving and shaking.

By the time 1967 was underway, Donahue's mind was getting blown by the strange sounds wafting out of the underground. AM radio didn't want to have anything to do with that kind of high weirdness though. In response to their establishmentarian mindset he wrote an influential

article for *Rolling Stone*, titled, “AM Radio Is Dead and Its Rotting Corpse Is Stinking Up the Airwaves.” He took the Top 40 format to task, and in the wake, ended up taking over the programming of foreign language station KMPX. What emerged was the first free-form radio station in America. At the time nobody really paid attention to what was happening on those FM frequencies making it a perfect place to for freaks to plant their flags. Big Daddy had made his move ushering in a new era and style of transmission, helping to invent what came to be known as underground radio.

KMPX was a commercial station, but during his four-hour long broadcasts of then contemporary music, fresh from the psychedelicized minds of hallucinating hippies, he was able to promote not just the music, but the permissive lifestyles of those who wanted to let it all hang out. It became a sensation, man.

The listenership of KMPX bloomed and boomed, probably bonged too, soon catching the interest of those in the advertising biz, as well as the record stores and head shops. Donahue’s success was copyable and the management at KSAN asked him to help shift its gears towards rock. KSAN was still a corporate outfit though, owned by the NYC conglom Metromedia. They found a way to gain a listenership by appealing to the youth movement and created a distinct voice by bringing in DJs who were part of the counterculture and could spin the right records and whose political talk would jibe with the patchouli scented paisley vibes of the times.

They took chances on the airwaves that other commercial stations would be afraid to do, for fear of losing the almighty advertising dollar, such as when they opened up the phone lines for community discussion following the stabbing death of a concert goer at the Altamont rock festival in 1969. With the first volleys in the war on drugs were being thrown after President Nixon took office that same year, free speech was also being targeted. Radio stations that catered to the counterculture were seen as a threat. Then FCC commissioner Dean Burch proposed that any stations playing music that had drug-related lyrics be kept under the watchful eye of Big Brother. He wanted to ban such music entirely. All of this put DJs (who already fought to play what they wanted with the more mainstream station managers) in a bit of pickle. The more adventurous stations such as KMPX and KSAN chose to stand up for free speech and keep on playing what they wanted when they wanted all while delivering satirical political commentary.

It was in this milieu that Scoop was able to make a name for himself on the airwaves. Scoop wrote songs, and he also found himself at the forefront of audio collage art. Part of his practice involved cutting up and splicing together disparate bits of music, along with interviews and sound effects to create surreal sound worlds whose humorous juxtapositions called into question the standard positions on offer in the lamestream media.

Nisker became a newsman for KSAN, migrating to KFOG later in his career. But his news was unconventional and filled with dark comedy. He’d give traffic reports where he’d say things like, “People are driving to work to earn the money to pay for the cars they're driving to work in. Back to you.” His tagline became “If you don't like the news ... go out and make some of your own.”

Steve Feinstein called him “the dean of FM rock radio newspeople,” saying further that, “since 1968 and the days of progressive pioneer KSAN, he's been crafting irreverent, satirical sound collages that present news as an ongoing drama in the theater of life. The timing and rhythm of his work brings to mind music; no wonder that two record albums have compiled his newscasts.”

He first got his nickname from Abbie Hoffman when he got the scoop on the Chicago Eight defense team, learning that they would be calling uber beatnik Allen Ginsberg to the stand for poetic testimony. Recalling the end of the conspiracy trial years later, Scoop reports that “in 1970, after the guilty verdicts in the Chicago Conspiracy Trial were announced, the *San Francisco Examiner* had an article saying that the rioters (in Berkeley) were listening to the KSAN news to find out where to go. And they were, of course, because we were giving them directions.”

Some of his other highlights include the time hippies were rioting in People’s Park because a parking lot was due to be constructed. He was on the air with John Lennon at the time who told Scoop to “tell them all to be peaceful.” For hippies, they sure did seem to riot a lot. The Black Panthers and Timothy Leary were among his many other illustrious and infamous guests.

As with many people in his generation, Scoop looked to the East for spiritual wisdom. In rejecting convention, the hippies also rejected a lot of things that could have given them direction that were part of the West’s rich religious heritage. He converted to Buddhism where he found a home for himself, in time becoming a meditation instructor, and co-editor of the Buddhist journal *Inquiring Mind*. He later combined his gift for comedy and stand-up with his gift for elucidating the eight-fold path. His comedy routines played up the paradoxical nature of human experience and religious experience. In this he remained true to his Jewish roots and the rich history of comedy and humor in the Judaic tradition. In a way, Scoop had become a kind of rabbi, even if not a traditional one. He was a teacher. Through his presence on the radio, and the gravitas developed through years of meditation and study of eastern scripture, and his various writings, his status as counterculture veteran and royalty, he was able to give his unique take things all while making people think, laugh, and reflect on the commonalities that bind us together in the human condition.

Back in 1995 when his book *If You Don’t Like The News…Make Some of Your Own* came out, he wrote of the times that “it's obvious we can't go back to the America of the '50s, where people are moral, where there's no violence in the streets, where everybody has a nice house in the suburbs with cars and kids. That America never really existed, anyway. The whole country is on a completely different course.” The same seems true today, when so many hippies have been humbled by age and the shattering of their idealism. The world they envisioned hadn’t materialized out of the aether the way Scoops radio transmissions did. Yet there are still things the Aquarian symbolized that are worthy of considering, and sometimes enacting. Their commitment to freedom of expression and speech, and their animosity towards being surveilled by their own government remain live issues. The voice of alternative media itself, embattled as it is, was a key win for all people who wish for a kind of radio that is different, that is local, that gives its DJs and programmers creative control.

Scoop thought that his generation and those who came after him were born in a transitional era. One of Scoop's famous audio collages was when he interviewed a hippie who had jumped off the Golden Gate Bridge for "spiritual advancement." He presented that audio alongside Neil Armstrong's "giant leap for mankind" over top of The Byrds song "Eight Miles High." Now we are in the long come-down phase from those high hopes. Yet we are still just as much in need of crazy wisdom as ever.

RADIO e-APA COMMENTS from Justin Patrick Moore

What is "radio: in 2025?

Getting recommendations for radio shows from other radio fans is always a plus! I share a lot of tastes with Frederick Moe, so putting **Luxuria Music** into the queue of things to check out is a no brainer.

It's also exciting to get an update on his **Part 15** station. This is something I really want to try and will be an important part of what I call the "alternet" – those underground modes of communication used by people as a way to stop being online so much, or as a way to get media out into the aether when the internet becomes too costly for average users, too surveilled, or perhaps even, no longer exists sometime in the future. All of that sounds quite serious, but this report shows how much fun setting up such a station would be. Once again, leave it to Fred to dig up very different kinds of programming, such as **Spotlight on Assistance Dogs.** I have two blind ham radio friends and I think they would be interested in such a show.

Radio Activity 3

It was a pleasure to read Mark's tasty stew of cassette conversions, mailing cassettes, and San Francisco radio history. I will leave it to him to point out anything I got wrong in my article in this issue, because he seems to have his finger on the pulse of radio history in California. Living there might help!

I didn't even know cassette to mp3 units existed before I read Marks article, and might be useful for converting all those tapes I made of WAIF in the 90s and early oughts.

Marks bit on call sign use in other countries was equally fascinating as his other material. It's really amazing the way the airwaves are "resplendent in divergence" as Robert Fripp might have put it. All those differences in the way people operate around the world adds to the endless fascination with radio.

Gerry Hectic

Gerry gets on a theme many radio hobbyists also share: the love of thrift stores and charity shops. Not only for finding old records and such, but perhaps even for finding old radios. I've picked up plenty of each, only to find myself clearing house and sending them back to the charity shop. I guess it is the thrift store equivalent of the circle of life.

Media and Me

Seeing James zine Media and Me was also a pleasure. I love that typewritten layout. The way James finds his information is also an important skill I hope does not become entirely lost: looking up things in phone books. Sad to say but the last White Pages were printed for Cincinnati just a year or so ago. No more printed white pages for us.

KLLK sounds like a station I would want to hear! Especially back then… love a lot of that stuff.

Getting a typewriter is on my agenda for the next year, and want to include writing on one as part of my practice. I write in a lot of notebooks, but pounding out something on a typewriter would be nice, especially if it gets me into the mindset of the old pulp masters of SciFi, Fantasy, Mystery and the Weird!

James, I talk a lot of talk about getting offline more, but you are a real inspiration for doing so. Thank you… and thank you for the answering machine comments!

It is a great thing to be able to share thoughts and words with other fellow travelers along the radio waves.

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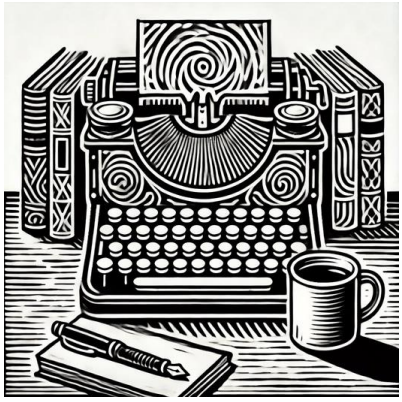

The 1700 kHz Test Card #4:
A zine by Fred Moe
for the Radio Enthusiast APA
Summer 2025

Comments re: Issue 3:

Radio Active – Mark Strickert

What is the audio quality of the Blumway Cassette to MP3 Converter? Do you use a program to edit the files from the USB stick? Why do they need to be replaced so often? Do the motors burn out?

I wish the Sangean PR D8 was still on the market – it looks like a radio I would enjoy using for recording purposes.

I did take a look at the "My Place" playlist on VPR. Looks like I would enjoy tuning in and I'm certain that I've heard snippets on the radio while driving here and there. It's kind of ironic that these Vermont Public Radio stations are ones I pick up loud and clear here in Groveton, but I never listen to the evening or weekend music shows. Well, I shouldn't say *never*. The one time I tuned into Robert Resnick's *All the Traditions,* he played a contemporary folk song that he obviously had not previewed and there was f-bomb after f-bomb in the chorus and that went on for about two minutes before he changed the track! I suspect someone proactively alerted the FCC to the mistake or maybe they just kept it on the lowdown. Vermont is Vermont after all, live & let live prevails.

Did you ever tune in KYOU / KYCY 1550 kHz in San Francisco in the mid 00's when they experimented with podcasting as a format? I am fascinated by the concept however there is scant info online. I remember reading about the station back then online but I think the format quickly changed to something different. It seems like they were pioneers in my opinion, broadcasting podcasts before podcasts were 'cool'.

Media & Me – James N. Dawson

I'm glad to have you join us here in this fledgling APA! What is a radio enthusiast? To me it means someone who enjoys an analogue life. Radio is metaphoric for a simpler way of being. Now the beauty of it is some 'radio enthusiasts' are still experimenting with spark gap transmitters and crystal radios. Others are light-years away of my limited technical knowledge. Regardless, anyone who loves music or radio or analogue culture in any capacity is welcome here. Navel gazing is encouraged.

YouTube> I have been watching VWESTLIFE's videos for many years. I appreciate his low-key approach to whatever he is presenting. I tend to trust his judgment. Based upon one of his reviews I bought a Mykesonic turntable which has a serious defect that I still have not fixed – it only plays a record halfway then the tonearm will not advance further. I don't think it is a design flaw, I think it was an error in the build, and I basically got a lemon but overall I think the player is great. It is on the project list for repairing if I am able. This is not a knock on VWESTLIFE – he's probably the only YouTube person I trust enough to buy a product he reviews.

I just subscribed to the other channels you recommended. I also watch TECHMOAN whose videos are more "produced" than VWESTLIFE but usually fascinating. NanSea and I have a RADIO THRIFT SHOP channel where we post trailers to the Imaginary Stations shortwave broadcasts and a few longer-form 'radio shows for YouTube' format.

Reading offline> I prefer paper to reading on screens 100%. One of the joys of reading Record Time is not only the solid writing but the time spent immersed learning about music that I may or may not have encountered before.

Knowing the energy that it takes me to overcome psychological barriers, I hope that you are able to work on your organizational projects!

Gerry Hectic Thank you Gerry for turning me on to the fantastic Charity Shop Classics show!

Justin Patrick Moore As of this edition of the Radio Enthusiast APA there have been three issues of Record Time published, consistently quality reading. I have not heard an announcement yet that a fourth is in the works.

Groveton Community Radio 1610 kHz

My part 15 station is humming along, literally humming. I sometimes switch it up to 90.9 FM. Reception is excellent on my retro-looking Crosley Bluebird and also around the block and down the street on my car radio.

I'm focusing on syndicated programs past & present: **The Lively** Lounge from Radio Six International, **Dollar Country** (the best country music show ever), 1940's & 50's episodes of **Grand Old Opry** (the best **live** country music show ever and holds up eight decades later) and some unusual shows borrowed from internet station **The Global Voice – Eyes on Success** and **Spotlight on Assistance Dogs** focusing on people with low or no vision.

I am also considering adding a second frequency with Classical & World music as its focus.

Many of the Old Tyme Radio shows that I include on my Part 15 are downloaded at a very reasonable cost from otrcat.com. I'm a huge fan of music shows from the 1930s-60s like Turn Back the Clock, Downbeat, Jill's All-Time Jukebox and the Les Paul show and basically anything from the Armed Forces Radio & Television Service.

Andy and Virginia Mansfield were not new to radio with **Turn Back the Clock**. Virginia was originally a dancer and performed with everyone from Paul Whiteman and Eddie Albert to Eddie Cantor. She and Andy performed together in Vaudeville, while Virginia's career as a staff singer for various radio stations carried her from Cincinnati to Los Angeles. Some sources identify the Mansfields as being one of the first married couples to perform on television, possibly as early as 1937. It's also believed that Turn Back the Clock was one of the first shows to have commentary from the hosts accompanying the songs they played. I believe they were performing and DJ'ing on radio into the 1970's.

BUT WHAT
IS
WFEA?
A radio station, yes; but a radio station is so many things: the infectious laugh of a comedian, a voice broadcasting an appeal for a public charity, a Government Official speaking to the people. It is the disseminator of news, education, and entertainment. Hour by hour its character changes. Yet always participating in the life of the community and State. WFEA can ever be relied upon to honorably serve its audience. WFEA is composed of studios, transmitter, and operating staff; but above all, the Granite State Station is composed of thousands of people who, like yourself, listen to its broadcasts.
WFEA
WFEA DIAL 1370
NBC—the network most people listen to most

DX'ing WFEA 1370 kHz –

Recently I purchased a brand new very inexpensive (less than $35) Eton Executive on eBay – started a band scan using only the telescoping antenna and oddly enough, other than my 1610 LPAM I picked up only one station: WFEA 1370 in Manchester.

WFEA has to be 100+ miles away. I grew up across the river from the WFEA studios transmitter tower and listened to WFEA all the time in addition to WKBR 1250 which both at the time carried an AM Golden Hits format – the first time around! This was in the 60's and 70's. Quite a surprise to hear WFEA as I have never heard the station north of Penacook NH. There's a minor personal connection with WFEA – in the 1930's my father performed live on the air as a country musician and my mother performed on WFEA as a member of her glee club. They never met in person, however, until 1952 well over a decade later!

Shortwave Pirate Scene

Thank you
J. Carlos Pérez
Montero
for tuning in
301 Rising Appalachia – Downtown excerpts
302 Maria Daines - Brothers of the Road
303 Myriam Gendron - C'est dans les vieux pays
304 Beverly Guitar Watkins - Red Mama Blues
305 Germana Pucci - Chocolates and Shame
306 Joni Mitchell - Amelia
307 Joan Baez & Mimi Farina - Catch the Wind
WMOS
QSL
4th December 2024
0000 to 0033 UTC
6938 kHz
Beverly "Guitar" Watkins
CSR

Back in the day, as far as I know, WMYN was the only woman-centered pirate radio broadcast on shortwave. I remember listening to Pirate Jenny and hearing some rock music, even some comedy skits. It was different but not daring in the post-feminist world.

Recently I've heard **WMOS** (Women's Music on Shortwave) which is less flamboyant and more rooted in music made by women. Each broadcast runs the gamut through blues, folk, rock, and even a bit of country and folk music, definitely not Taylor Swift made for the Top 40. This is why any night of the week it's a good idea to scan the airwaves between 6800 and 6980 kHz just before or after sundown. These are the frequencies where radio stretches the possibilities of breaking out of the bon (or boring old normal). Radio used to be about experimentation before falling into the tropes of commercialism. Pirate radio frequencies are where the most intriguing and most fun and enjoyable broadcasts are happening today.

Radio Activity 4

Mark Strickert – PO Box 1171, Rialto CA 92377 – busnrail@outlook.com or busnrail@yahoo.com

For the Radio Enthusiast APA – Fall 2025

Busy Busy around this household, so I can only count on an all-comments zine this time. If I am somehow inspired before August 15th, I will send a supplemental.

Soundtrack for today's typing is the live stream of standards and 60s-80s adult contemporary music from KJZY in Sebastopol, California, suburban Santa Rosa. When was the last time I heard Johnny Mathis or even Diane Krall on radio?
https://streamdb8web.securenetsystems.net/cirrusencore/KJZYHD2

Comments for Radio Enthusiast APA #3:

The 1700 kHz Test Card #3 – Fred Moe

The "KMUD" pirate … One of those "If I Ever Have (or Give Myself) Time to Look Into Other Things" is to try to track down their recordings. Good to know there is a little bit of KMUD up on the Internet Archive. The archive is one of my go-tos for seeking obscure audio clips. Just the other day a fellow WFMU DJ was asking me what audio I might have from Telly Savalas' radio work at either ABC or the Voice of America from the 1950s, before he moved to movies and television. The only audio we could come up with so far was buried in the archive files at the University of Georgia. This in turn reminds me I also need to someday search the U of GA website and elsewhere for any of Don Kennedy's radio work. At least some of Kennedy's big band radio shows from the 1990s and 2000s were recorded at a radio station in Georgia so it makes more sense the university there has some of his work on file. The Internet Archive is stuffed with good listening … I myself have placed nearly 3,000 files into archive.org … but the website's search engine is more than a bit wonky. For instance, many searches bring up very unrelated sound clips from Voice of America recorded as recently as the 2010s. Which in turn leads me to wonder if the VoA still exists, or has it suffered the same fate as many national shortwave services? Their transmitting towers and curtain arrays near Delano. California used to be visible at night from California State Route 99 and sometimes even I-5.

Anyways, back to KMUD … as often as I cross the Mojave Desert on either I-15 to Nevada or I-40 to Arizona, New Mexico, and points east, I have yet to detour on former US 66 or into the Mojave National Monument area. Me wonders if the Mojave Phone Booth is still there? Google Maps does not know about it.

Radio Activity 3 – MarkTime

Still chugging away at digitalizing some of the analog cassette tapes, but that work gets put off any time I take a road trip anywhere with good radio to record. I stuffed the Internet Archive with Paris airchecks from the March/April France trip, and again with Albuquerque and Santa Fe airchecks from June. Now I have a batch of San Francisco and San Jose recordings to process and place up into the Archive. The sad part about recent "Bay Area" visits has been just how bad commercial radio stations have gotten up there. When I lived in Oakland in the 1980s there were too many stations to choose from, but these days my best bets up there and in too many other US radio markets are the college stations and the community-operated LPFMs (low powered FMs). The above-noted KJZY is one of the few commercial stations I actually enjoy, and If I Recall Correctly one of only two stations in the entire state of California playing a healthy dose of The Great American Songbook (the other being tiny K297BO out in Palm Springs).

Gerry Hectic

The "Charity Shop Classics" sounds like lots of fun! Almost has me thinking of doing a similar show on WFMU, but these days I barely have time to present a monthly hour of vintage radio airchecks. I will eventually check out the show whose link you shared in your APA-zine.

Just found this old tape, so I gave it a play.
I don't recommend it at all.
Head Cleaner - worst band ever...

Media and Me – James N, Dawson

Hello! And great to see one of your zines again.

Do you still find radio or portable recorders at yard sales? I last found any of either at a yard sale in Orange County waaaaay back in the early 2000s. Most yard sales in my current San Bernardino neighborhood have mostly clothing, outgrown children's toys (which my own kids have also long ago outgrown), or kitschy collectibles. Still, I am looking forward to Rialto's quarterly Yard Sale Weekend September 5th to 7th just in case. I am sadly down to two working cassette recorders, and both alas are monophonic. One of these happens to be the Jensen "Shoebox-Style" player noted in your zine. The kids got me one for Father's Day three years ago. I remember just machines referred to as "keyboard cassette players" back in the mid-1970s when my best recorder was a Panasonic-brand machine with a similar style, before boomboxes got good enough and inexpensive enough to make good quality radio recordings without putting microphone up to a radio speaker.

KLLK in Willits still exists, though is simply rebroadcasts the 70s and 80s hits from KUKI in Ukiah. I pass through both Ukiah and Willits about every three years, riding with Nancy on our way to and from Eureka in far northwestern California. If you were still living in Willits these days, I am guessing you would be listening to 97.9 FM, the low-powered community KLLG-LP.

I guess writings in these APAs, at least APAs that cover anything in which I have any interest, are good at reminding me of other things.

SFERICS – Justin Patrick Moore

Speaking of "radio connects us to all", how about this Small World story … As I was reading your article on Sferics, I was reminded of an old pal from my days up in San Francisco and Oakland. Then I see, Holy Poop! You mention Stephen P. McGreevy by name! I'd met Steve at some International Radio Club of America coastal "DXpedition" in the early 1980s. If I Recall Correctly, Steve was still in high school and community college at the time. We went on a few all-night camping and DXpedition trips to the Pacific Coast, mainly at Point Reyes but once

also in some lettuce field near Santa Cruz. We would set out a long wire antenna and listen for AM and longwave stations in Hawaii, Australia, and east Asia. Last time I heard from McGreevy was around 1990, when he sent me a narrated cassette with various examples of lightning and other noises picked up on low radio frequencies.

Thank you for the link to the WNOP article! The WNOP audio links within the article were still good, so I made sure to download all the airchecks for later listening. Now to find my own WNOP recording, from May 24th of 1991. Two radio-DX pals and I were on a week-long radio and baseball road trip which included the WNOP visit, Skyline chili, and a Reds game at the old Riverfront Stadium that day. Sadly I don't recall anything so exotic about the WNOP facilities other than they were on the Kentucky side of the Ohio River … I'll have to ask John or Gary about it next time I run into either. Really the only other Cincinnati stations I remember enough to mention here are: 1) 700 WLW, as when my dad lived in the area 1975-77 that was the only station he would tape for me, and I was a big fan of afternoon DJ Gary Burbank in the 1980s and 1990s; 2) 1360 WSAI, which in the 1975-77 time-period was Top 40 so my sister would have it on in the background during her tape-letters to me; 3) 1320 WCVG Covington, Kentucky, which was running nothing but Elvis Presley during my February 1989 Cincinnati visit; and 4) 1530 WCKY, one of only two Cincinnati stations that was strong enough to be heard in Chicago frequently (the other being WLW). Weirdly I have zero memories of WKRC, even after the TV show "WKRP in Cincinnati" with the coincidentally similar call-sign.

< Alas, what's on WNOP these days. AM radio is like that anymore

Thank you to all who participated in this round!

The Radio Enthusiast APA next deadline: November 17, 2025 for the Autumn/Winter edition!